Dancing Star

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INFORMAL PUBLICATION DEVOTED TO THE ART OF DANCING

INTRODUCING

Beatrice de Baltazar, whose articles, reviews and news coverage of the dance world are well known here and abroad, is to be a regular contributor to the Dancing Star.

In answer to an editorial request for biographical material, Miss de Baltazar wrote in part:

'I have written Dance Feature articles for the Paris Edition of the New York Times, worked on the Editorial Staff of Dance Magazine and in 1948 I established the first column datelined San Francisco for them.'

Miss de Baltazar is a former professional dancer having studied with Nikolai Semenoff, Eduard Caton, Michael Fokine, Chalif, Albertieri and Kobeleff. And in Paris she studied with Alicia Vronska.

'Before I had my own dance group, 'de Baltazar Four,' I did solo work at the Capitol Theatre in N.Y. At the Paramount Theatre I did the choreography for some of the producers' shows There was also a solo in Good News, the Broadway Musical!

'When I married Dr. Laszlo de Baltazar, son of the late Lord Bishop de Baltazar, Arch-Bishop of Hungary, I was forced to leave my profession. However, the ten years I lived in Budapest Hungary I sponsored many concerts.'

The virtue lies in the struggle, not in the prize.
-Milnes-

Dancing Star

June 1951

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ON THE COVER

THIS MONTH'S COVER FEATURES MARGE AND GOWER CHAMPION IN A DANCE SCENE FROM MGM'S FORTHCOMING MUSICAL, SHOW BOAT.

★ DANCING STAR ★

Editor	Gordon Keith
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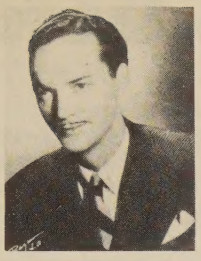
ADVERTISING RATES ON REQUEST

Dance Lines

by Gordon Keith



NEW PERSPECTIVE

Here it is Recital Time again and before we know it, it will be Convention Time. Which brings us to the point: Why not combine Vacation with with Education this summer by attending at least one good Dance Teachers' Convention? We can all use the New material and Fresh ideas such conventions afford.

WISHFUL THINKING

Occasionally when we've been somewhat pressed to find appropriate dance material with which to fill the pages of the Dancing Star, we have said to ourself:

It must be wonderful to be the editor of a 'General Market' magazine with any subject in the wide world at your beck and call.

But take a dance publication, yes, even an informal one like the D S, everything in it must, or should be, related to some phase of dance.

Now take Quotations for example. They are legion, but it takes diligent research to ferret out those pertaining to dance. And jokes...must be millions of jokes...but how many are related to dancing? What about news? News is being made every second of the day, but is it dance news?

(Concluded on page 15)

biographical brief

HELEN KEYES, AUTHOR OF TEACHING WEE TOTS (SEE PAGE 5) HAS CONDUCTED HER OWN SCHOOL OF DANCING FOR 36 YEARS. ALTHOUGH SHE TEACHES ALL AGES HER GREATEST SUCCESS, SHE SAYS, HAS BEEN WITH THE YOUNGER GROUPS.

A GRADUATE KINDERGARTENER, SHE SPECIALIZED IN CHILD PSYCHOLOGY. MISS KEYES IS A CHALIF GRADUATE AND SHE HAS ALSO STUDIED WITH VESTOF F. SEROVA, KOBELEF AND FOKINE. SHE IS A CHARTER MEMBER OF THE NEW YORK SOCIETY TEACHERS OF DANCING.

AT PRESENT, MISS KEYES IS HARD AT WORK ON THE WRITING OF A BOOK WHICH SHE HOPES WILL '...BOLSTER TEACHERS INTO REALIZING THAT TECHNIQUE IS NOT ALL THERE IS TO DANCING.'

Chicago National Association Of Dancing Masters

ANNUAL NORMAL SCHOOL
JULY 30 to AUGUST 11, 1951

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RUTH ST. DENIS

A DREAM, A PLAN, A REALITY.....

Ruth St. Denis' plan for a Colony for the creative artists of America (a plan she has harbored for more than 25 years) is well on its way to become a reality. On March of this year (1951) Miss Ruth purchased 50 acres of desert land near Riverside, California.

Her Colony she plans to make into a spiritual retreat for all creative artists, as well as a center for a new art of the dance- an art based on religion. Her purpose is to return the dance to the church where its origin first took roots.

It was in 1934 that Ruth St. Denis first founded the Society of Spiritual Arts in New York City and later re-incorporated it in California.

A number of Centers are now in the process of formation for the intergrading of dance in church services. Books are being written on the form of religious dancing which Ruth St. Denis named in 1934 the **Rhythmic Choir**. It is well known to those who have followed this great artist's long career that she has never given a program in which she did not offer at least one religious dance.

RUTH ST. DENIS. LINDQUIST PHOTO

The struggling creative artist has long been a matter of great concern to both Ruth St. Denis and Ted Shawn. And over a period of years, having been instrumental in the training of many hundreds of students it is their conclusion that patronage by either family or friends is fine, however, most students must rely on their own two hands for continued support.

How to make the Colony, as well as the students self-sustaining, is one of the many problems which are at present being worked out. On a basis of four hours daily the artist can earn his own board by contributing his efforts to any of the following jobs: **Gardening, Mechanics, Electrician, Poultry or Photography.**

One of Miss Ruth's first Colony efforts is to be the training of a **Rhythmic Chorus** which will consist of six girls and six boys who will tour the United States and Europe. Their training will embody the spiritual culture of the world's scriptures as well as

(concluded on page 5)

TEACHING WEE TOTS

From a psychological approach.

by HELEN KEYES

Play is indispensable to child life. As a baby loves the irresistible charm of the rhythmical tick-tock of the clock, so a child having once acquired the rhythmic motion of of the dance, loves to express his joy by graceful movements of the body.

Rhythm is the basic element of music. It is instinctive. All nature is subject to rhythmic influence. Therefore in order to teach wee tots we must come down to the natural recurrences of known things. We must work from the known to the ununknown, from the concrete to the abstract.

First of all we must, in our minds, decide upon the exercise we wish to present to the child. Secondly, we must translate our thought into a parallel play thought which can be presented to the child. For example: the exercise in the mind of the teacher may be 'elever', or rising on the toes. A parallel play thought which may be presented to the child is 'See-Saw'. Interest is aroused in the child mind and great effort made to see who can go the highest, and not fall off the See-Saw. We are giving the child a play thought and at the same time, the exercise, Elever, which we know will strengthen toes and arches and develope balance is being taught.

The exercise in mind might be 'Petite Battements.' Instead of demonstrating the exercise and have the children copy or imitate you, it is far better to teach them, impress them in such a way that they may carry away with them something they have learned, not just copied. I present it something after this fashion: 'Shall we play musical clocks?' You must stand very straight and very still while I wind you and then I'll wave my wand and you and I will be musical clocks. I'll be the mother clock and show you how to play tick-tock, just like the mother bird shows her babies how to fly.' The clocks are wound and the baby clocks watch closely to see what the mother clock is going to do. Soon the music says tick and out go the feet to second position. Tock, they come back to position. The game is played and our aim accomplished.

Nearly all exercises suitable for babies are close to the floor. Great care should be taken to see that all exercises are perfectly done, although explained in the form of a game so that good dance habits will become natural.

(CONCLUDED ON PAGE 13)

(Ruth St. Denis, Cont'd)

the physical technique of the dance. And 16mm motion pictures of their art form will be taken.

Recently, two religious works have been filmed: 'White Jade,' a solo by Ruth St. Denis and the 'Rhythmic Choir of Young Men in a 'Gregorian Chant'.

At present a large collection of Denishawn material showing the joint works of Ruth St. Denis and Ted Shawn is being displayed in the 42nd Street library in New York City.

Recent activities of the St. Denis Foundation are concerned with her writings. Miss Ruth has kept journals over a period of fifty years. A portion of these are to be published in the near future.

- CURTAIN-

TEACHERS and DANCERS in the NEWS

THIS COLUMN IS OPEN TO ALL TEACHERS AND DANCERS. If you have a newsy item send it in, we may be able to use it. Keep the news coming, but please keep your items short. (We reserve the right to edit all copy.)

Charley and Margaret Baker of Dancers International have been invited to teach for the Associated Dancing Teachers of Southern California at their annual convention in July.

****

The **Mason-Kahn Studios** in San Francisco have engaged **James Rozanas** of the Rozanas School of Acrobatics in Chicago to teach a 10-hour course in Intermediate and Advanced Acrobatics at their Market Street studio, July 9th through July 13th.

****

Ruth St. Denis, 'First Lady of the American Dance,' in her recent dance recital at the Curran Theatre in San Francisco, announced to her applauding audience after her ninth curtain call: 'All I want out of Heaven is a well.'

(EDITOR'S NOTE: THE RUTH ST. DENIS RECITAL WAS TO RAISE FUNDS WITH WHICH TO DIG A WELL ON HER NEWLY ACQUIRED DESERT PROPERTY, THE SITE OF HER PROPOSED 'COLONY FOR CREATIVE ARTISTS.')

HOLLYWOOD NOTES:

Karoun Kotikian, teacher at the St. Denis Foundation is traveling in Europe.

Roland Petit, Ballet de Paris, recently in a serious auto accident is recovering in fine shape, will have no scars on his face, thanks to the best surgery obtainable.

BEATRICE DE BALTAZAR

Jan Veen announces a summer course beginning June 25th to August 4th. Classes will be held five days a week. **Ruth Sandholm** will teach Ballet and **Harry Coble** will teach modern technique and composition.

Mr. Veen leaves in June for a fourteen week tour of Australia. Among the new dances included in his two solo programs are: ORNAMENT by the Boston composer, **Walter Piston** COURT DANCES, to music of Handel and RITUALS, (Rain, Death, Celebration) two of which have music by **Chavez** and a third, PERCUSSION, by **Jan Veen** and **Adele Hooper-Hugo**.

****

RECITAL TIME

LODENA EDGCOMBE June 14-15 at 8:15 pm. Vallejo High School

LORRAIN MULLIN, June 14-15at Taft, California

ANABEL MUELLER, June 16, 8:15 pm and June 17th, 2:30 pm. Sequoia High School, Redwood City, Calif.

ROSE ANN SAYLOR, June 23-24-29 and 30th, 8:15pm. Burgess Little Theatre, Stanford Village Menlo Park, California.

MARY HEWITT, June 29-30, Washington School, Burlingame, Calif.

THREE ARTS DANCE STUDIO, June 19-20, 7:30 pm, Torrance Civic Auditorium, Torrence, Calif.

****

AFTON WATERS, a musical play by **William Saroyan** with music by **Alan Hovhaness**, had its first appearance on May 25th at the Boston Conservatory of Music Auditorium.

Dancingly Yours,

Beatrice de Baltazar

The fabulous dance team of *Sujata* and *Asoka*, who came to the U.S.A. less than two years ago, have already made their mark of distinction from Coast to Coast. They have especially established a following in and around Hollywood. Their recent concert at the Philharmonic in Los Angeles has opened the gates to numerous television shows. Currently they are presenting their program of authentic dances of India and Tibet at the Las Palmas Theatre, showcase of Hollywood little theatres.

Sujata and *Asoka* condense the wide panorama of some 2000 years of India's dance forms into one evening that will remain a jem in the memory of their audience. This includes dances from the vast expanses of plain, jungle and mountain from South India to the Tibetan monasteries in the Himalayas, right up to a refined and fetching Hindu strip tease.

This unexcelled pair present their works adhering scrupulously to the authentic yet costumed in luxury and performed with the utmost dexterity. *Sojata's* hand movements are superior to any I've seen, while I believe *Asoka's* outstanding trait is his virility.

Their TEMPLE BRONZES, (Bharata Natyam style) pictures two golden statues carved in stone, coming to life, stepping with precision and flow of integrated energy, then returning to silence of stone. *Sujata's* HARVEST DANCE solo pauses at the finish while she announces that she will

(CONCLUDED ON PAGE 13)

Invitation

all dance teachers

ARE CORDIALLY INVITED TO ATTEND

The 30th Annual Convention Of The

DANCE MASTERS OF CALIFORNIA

July 11th thru 15th

SIR FRANCIS DRAKE HOTEL
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NEW YORK'S SENSATIONAL DANCE HIT-GUYS AND DOLLS AT THE CURRAN THEATRE

ALL TEACHERS OF DANCING, WHETHER MEMBERS OR NOT ARE INVITED TO ATTEND THIS "CONVENTION OF QUALITY" IN THE LUXURY OF THE SIR FRANCIS DRAKE HOTEL; OUR CONVENIENT HEADQUARTERS.

FOR FURTHER INFORMATION

FOR FURTHER INFORMATION, AND RESERVATIONS, PHONE OR WRITE;

CAROL SINGER, SEC'Y-TREAS.
Dance Masters of California
PHONE MISSION 7-6803 3435-24TH ST., SAN FRANCISCO, CALIF.

Index Of Dance Schools

CALIFORNIA

FLORELLE BATSFORD
1710 Franklin Street
Oakland 12, California

BESSIE CLARK DANCE STUDIO
1015 Clintonia
San Jose, California

BARBARA RHEA STUDIO
705 Spring Street
Paso Robles, California

GLADYS BLANKENSHIP
700 Arlington Avenue
Berkeley 7, California

KATHRYN ETIENNE SCHOOL of BALLET
6636 Hollywood Blvd. Cherokee Bg.
Hollywood 28, California

THREE ARTS DANCE STUDIO
2252 W. Carson Street
Torrance, California

A. CHARLES
601 South Vermont Ave.
Los Angeles 5, California

CONNECTICUT

MARK ANDERSON DANCE STUDIOS
Beverly Theater Bldg.
Fairfield Avenue
Bridgeport, Connecticut

FLORIDA

JOE JAPOUR
Palais Royal 2nd Ave. & 2nd St.
St. Petersburg, Florida

The rate for a (3) line listing in this column is $15.00 yearly (12) issues.

ILLINOIS

FRED ASTAIRE DANCE STUDIOS
116-1/3 N. Fifth
Springfield, Illinois

RAE ANN ROBERTS
104 N. Main Street
Bloomington Illinois

INDIANA

LORD & LORD SCHOOL of DANCE
805½ Lincoln Way W.
South Bend 16, Indiana

KANSAS

DOME DANCE STUDIO
121½ W. 6th Street
Topeka, Kansas

LOUISIANA

M. PETER VILLERE
1310 Canal Street
New Orleans, Louisiana

MICHIGAN

DON RANDAZZO
16125 Santa Rosa
Detroit 21, Michigan

MISSOURI

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2345 Lafayette
St. Louis 4, Missouri

NEVADA

NANCY WILLIAMS
202 N. 7th
Las Vegas, Nevada

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24 West 7th
Eugene, Oregon

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218 Wall Street
Seattle. Washington

DANCE MASTERS OF AMERICA

ANNOUNCES ITS

32nd Annual Normal School

JULY 30th THRU AUGUST 3rd

and its 67th Annual Convention

WEEK OF AUGUST 5th

SHOREHAM HOTEL, Washington, D. C.

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MARJORIE MAZIA
Modern

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Baby Dances

CONVENTION

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Tap

OREST SERGIEVSKY
Character

BYRNES and SWANSON
Ballroom

JACK DeVENNEY
Baton

OSCAR DURYEA
Ballroom

LILLAFRANCES VILES
Ballroom

JACK STANLY
Tap

ANOLYN ARDEN
Production

BONATH TWINS
Baby Dances

JUANITA CANSINO
Spanish

ENID RICARDEAU
Adagio

FRANKLYN OAKLEY
Ballroom

DON FORD
Ballroom

GERTRUDE EDWARDS JORY
Cecchetti Ballet

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Tap

FLORENCE COWANOVA
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Ballroom

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DANCE TEACHERS' ASSOCIATIONS

ASSOCIATED DANCING TEACHERS of SOUTHERN CALIFORNIA

The regular monthly meeting was held on May 13th at the Hollywood-Roosevelt Hotel. Faculty members were: **Irene Le Baron, Bebe Carpenter, Mattie Inzerillo** and **Dorothy Williams.** Final plans for the 29th annual convention were formulated.

* * * *

DANCE MASTERS OF CALIFORNIA

The Bellevue Hotel was the scene of the DMC meeting on May 6th, 1951, in San Francisco. The teaching faculty consisted of **Frances Hatch Park**, Haola Hula, **Gladys Geary**, Children's Ballet, and **William Christensen**, one of the association's newest members, gave a demonstration and talk on Ballet Methods and Approach. A short business meeting was held later in the afternoon, at which time Cora Mc Farland, two-time president of the association was presented with a Life Membership in the DMC.

* * * *

DMA CHAPTER NO. 17

An open meeting was held on April 1st at the Shoreham Hotel with the following program: **Katherine Mullowney**, Ballet; **Bernice Carrico Warner**, Tap; and **Leroy H. Thayer, Jr.**, Ballroom.

* * * *

The DANCE MASTERS of MICHIGAN was organized in 1927 by Madge Fraser who at that time invited a small group of Michigan dance teachers to her studio. There were 12 in all that day but by December of the same year, the total had grown to 28. Their slogan, coined at that time, 'Always consider the other fellow a co-worker instead of a competitor,' still works as well today.

When the DMA affiliation plan went into effect in 1934, Dance Masters of Michigan became Club No. 4. A distinctive honor came to this club when in 1950 Phil Osterhouse, one of its members was elected National President.

* * * *

PHILADELPHIA DANCE MASTERS NO. 25

On April 15th at the **Cowanova Studio**, a final meeting of the season was held with the following faculty instructing: **Brooks Durham**, Tap; **Joyce Potter** Ballet; **Renee Hill**, Ballroom.

* * * *

Miss Vida Godwin celebrates her 25th year as Dean of Women for the DMA Normal School this year.

* * * *

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I'M A DING DONG DADDY FAST TAP)

109 BALLIN' THE JACK — SLOW BUCK
THREE LITTLE WORDS — MED. SLOW BUCK

70011 I FOUND A MILLION DOLLAR BABY. (MED. BUCK)
LILY OF LAGUNA (SOFT SHOE)

30077 AND THEN I'LL BE HAPPY (MED. BUCK)
DARKTOWN STRUTTERS BALL (RHYTHM or STRUT)

118 PRETTY BABY — JUNIOR BUCK
LULLABY OF BROADWAY — RHYTHM TAP

117 YANKEE DOODLE DANDY.....(BUCK TAP)
PATRIOTIC TAP MEDLEY.....(MARCH TAP)

30066 STARS AND STRIPES — MED. MARCH TAP
COLONEL BOGIE — MED. SLOW MARCH TAP

30099 SWANEE RIVER — MED. SOFT SHOE
I DON'T KNOW WHY — SOFT SHOE

60022 CAROLINA IN THE MORNING MED SLOW RHYTHM
HOT TIME IN THE OLE TOWN — FAST BUCK

60044 ME AND MY SHADOW — SOFT SHOE
LIGHT OF SILVERY MOON — SOFT SHOE

70022 SIDEWALKS OF NEW YORK — WALTZ CLOG
TEA FOR TWO — SOFT SHOE

80044 DAUGHTER OF ROSIE O' GRADY — MED. WALTZ
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— PRICES AND MATERIAL SUBJECT TO CHANGE WITHOUT NOTICE — JUNE 1951

DANCERS CAN GET A DEGREE...

The Boston Conservatory of Music was recently granted the right to award a degree of Bachelor of Fine Arts to students majoring in Dance or Drama. Jan Veen, Director of the Dance department, has long worked toward this goal.

The Conservatory is now the first school in Massachusetts permitted to give a degree to dancers. Candidates for the degree course must have graduated from a high school or similar institution and must have completed a course which includes a minimum of fifteen units.

CNADM TO HOLD WORLD-WIDE CONFERENCE FOR DANCE EDUCATORS

For the first time in history, educators of the dance world are holding an 'International Conference.' This world-wide dance conference, under the auspices of the CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS, August 12th thru the 18th at the Hotel Sherman in Chicago.

Proposal for the novel conference first came from some of Wisconsin's leading dance educators. Experts in their respective fields have been invited to contribute factual information on the following subjects:

1. INTERNATIONAL RELATIONS IN DANCE.
2. INTER-AMERICAN DANCE RELATIONS.
3. DANCE AND THE EDUCATOR.
4. PRESENT TRENDS IN DANCE EDUCATION.
5. CODE OF ETHICS FOR DANCE EDUCATORS.
6. DANCE ASSOCIATIONS FOR EDUCATORS. THEIR PURPOSE.
7. SOCIAL DANCE. TODAY.
8. THE DANCE EDUCATOR AND HIS COMMUNITY.
9. ADMINISTRATION OF THE DANCE SCHOOL.
10. PARENTS' AND STUDENTS' RESPONSIBILITY.

Mr. Leo T. Kehl has been appointed International Relations Consultant for the conference. Invitations have been extended to seventy-two foreign associations of dance teachers through the various secretaries of the foreign legations and embassies in Washington, D.C. Each nation has been asked to send one dance-educator delegate to represent them at this world-wide conference.

To increase your income, increase your knowledge.
Join a good Dance Teachers' Association.

(CONTINUED FROM PAGE 7)

attire herself on stage like modern girls in India. She skillfully winds herself into a triple sheer white sari, six yards long, laying the loose portion veil-like over her head, most simple, yet exquisite.

RAMA AND SITA (Bharata Natyam-Kathakali style) is sensational in its tenderness and serves well as the superb closing to this program.

-CURTAIN-

(CONTINUED FROM PAGE 5)

In this way any of the simple exercises may be given and by the time the child is ready for the first grade, she is well based on the fundamentals and smiles complacently when she realizes that Elever is the same as See-Saw, Petite Battements, just like tick-tock and Degager is rocking the baby to sleep. The Kindergarten classes become a joy and real results a great satisfaction.

-CURTAIN-

CONFIDENCE SO NECESSARY IN EVERY DAY LIFE-

It's a Fact!

Is it is, or is it ain't a fact? Dancing comedian, Ray Bolger's press agent states:

'Appeasing his feet in a way that the ordinary laymen cannot understand, Bolger doesn't wear a pair of socks more than once, because it stretches them and they must fit perfectly. Furthermore, he changes his socks four times a day without fail (yes, he actually claims he does).

'That comes to exactly 1460 pairs a year. What becomes of all these old and worn socks? Mrs. Bolger collects them and sends them to the Salvation Army. This despite the fact that Bolger has had requests for pairs from fans who save everything from buttons to locks of hair.

'For tap dancing, Bolger uses a special kind of shoe, made to order, Size 7½ and costing $45 a pair. There are no metal taps on the bottom, only a thin layer of maple attached to sole and heel which accounts for the tapping sound. Ten pairs a year is par for the course.

'For his soft-shoe dances he wears a shoe that has a paper-thin leather sole. He goes through 15 pairs of these in 12 months.

●●●●●●●●●●●●

In the Middle Ages the Rabbis allowed only the husband and wife, brother and sister, and father and daughter to dance together.

●●●●●●●●●●●●

The word *Fandango* means 'go and dance.' This dance is extremely ancient and may be assumed to be the prototype of all Spanish dances.

●●●●●●●●●●●●

When Robert Helpmann, recently retired ballet artist, first came to Ninette de Valois (Sadler's Wells Director) to ask if she would give him ballet lessons, she replied, studying him intently:

'Something could be done with that face.'

●●●●●●●●●●●●

The perfection of art is to conceal art. - Quintilian-

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GREATEST BALLROOM DANCE EVER COMPOSED! EVERY STEP PORTRAYS AN IMPORTANT INCIDENT IN THE LIFE OF GENERAL MAC ARTHUR! *CASH IN NOW ON THE GREATEST BUSINESS STIMULATOR EVER OFFERED TO DANCE TEACHERS!*

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laugh lines

A chorus girl introduced her best boyfriend to another chorus girl, with the result that he transferred his affections. The aggrieved girl gave her rival a piece of her mind in a letter which read:

'You heartless creature. You know very well we had been going together for six months. Wait till I lay my hands on your worthless carcass, you good-for-nothing bleached blonde. I'll scratch your eyes pull your hair out, kick in your false teeth and throw acid in your ugly face.

Yours truly,
C.N.

P.S. Please excuse the pencil.

★★★★★

A tap dancer, suing for breach of contract, described himself as the greatest dancer in the world.

One of his friends took him to task for so loudly singing his own praises.

'I know,' replied the dancer, 'it must have sounded somewhat conceited, but, remember, I was on oath.'

★★★★★

(Continued from page 3)

Honestly, though, we're not actually complaining, merely comparing. And furthermore, we wouldn't trade places with the 'General Market' Eds. for all the Taps in America....

He: 'I don't know what's the matter. I never danced so poorly before.

She: 'Oh, then you have danced before?'

★★★★★

Director: 'Have you ever had any musical comedy experience?'

Dancer: 'Well, I had my leg in a cast once.'

★★★★★

He: 'The dance floor certainly is slippery.

She: 'Are you kidding? I just had my shoes shined.'

★★★★★

The ambitious dancer had set out to conquer the dance world but after his first performance his contract was cancelled and he was compelled to hitch hike back home.

'Didn't they like you?' asked a sympathetic friend.

'They didn't seem to,' replied the dancer, sadly.

'But didn't they ask you to come before the curtain?

'Ask me!' exclaimed the dancer with tears in his eyes. 'Ask me! They dared me!'

★★★★★

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Ballroom Patter

by David Storm

REFRESHER NOTES FOR BALLROOM TEACHERS

DON'T BETRAY A CONFIDENCE

When a student enrolls in a dance school, he does so with the utmost confidence. This is one reason a teacher should extend every effort to retain that confidence. Therefore, should you be called upon to take over another teacher's pupil, be sure not to imply by word or action that a pupil has been taught a certain step incorrectly.

If you find it necessary to make a correction, use diplomacy thereby saving face for both teacher and school. One way is to say: 'You do that step nicely, Mr. Jones, now, let's try another version of it. You see there are several ways of doing it.'

CULTIVATE A SMILE

Don't carry your personal problems into the lesson room. Bear in mind that every one has enough troubles of his own without being burdoned with yours.

And don't be afraid to smile. It's the sunshine of the soul. With a little practice you'll find it comes natural.

AT EASE

To help put your pupil at ease, be at ease yourself. Discover, without prying, what his interests are and use them as conversational pieces. Discussing subjects familiar to a person is a simple means of getting him to relax.

PSEUDO AIRS

Don't put on airs or look down your nose at your student. Remember, you're not doing him a favor by teaching him--he's doing you a favor by letting you teach him. (Obviously, if he is the right sort of pupil, and ninety-nine out of a hundred are he won't give that impression.)

(To Be Continued)

NOTICE TO DANCE TEACHERS!

To introduce our new Classified Advertising Column: INDEX OF DANCE SCHOOLS we are offering a ONE MONTH FREE LISTING in this column with each new subscription to the DANCING STAR.

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